1:Marshall E-5 (1952-1953) 1959 FX10 Bushmen FX10
Kung

482

1. Women return in the evening after the day's digging and gathering of wild roots and berries

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2. A husband, wife, and their son at their family fire cooking their supper of two wild roots which the wife brought. Her genital apron is a fine one ornamented with beads

[p. 348-A]

1:Marshall E-5 (1952-1953) 1959 FX10 Bushmen FX10
Kung

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3. Gau (centre) with his two wives in front of their scherm. The younger second wife, Khuan//a, holds her son in her arms. The three boys in front are the sons of Be, the first wife, at Gau's right

4. /Ti/kay in the best of moods

[p. 348-B]

1:Marshall E-5 (1952-1953) 1959 FX10 Bushmen FX10
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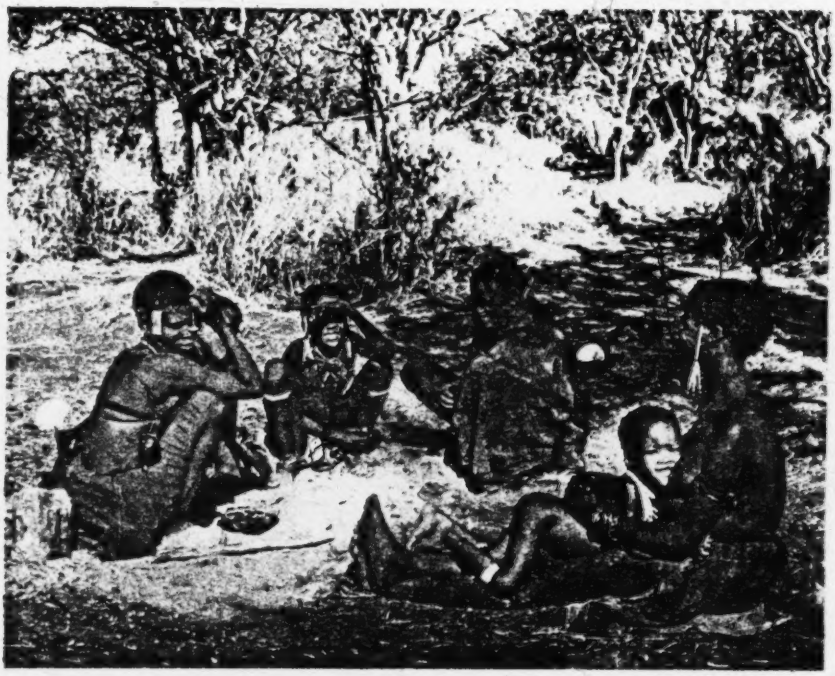

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5. The two wives of /Ti/kay sit at their family fire, /Naoka the elder sister to the left, /Nai the younger, with her son on her lap, to the right. Between them are Bau, /Naoka's daughter, already married for two years, and /Goishay, their old mother

6. /Nai, the young bride, the morning after the wedding. showing the design painted on her face by her mother with powdered red stone and fat

[p. 348-C]

1:Marshall E-5 (1952-1953) 1959 FX10 Bushmen FX10
Kung

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7. The wedding scherm, the morning after the wedding. To the right are /Gunda, the bridegroom, and one of the boys who attended him, playing the //guashi. /Nai is to the left with her two attendants beside her. Tsamgao has gone to sit by the girls instead of remaining on the men's side

8. ≠Toma the leader

[p. 348-D]

Auen

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[415]

Auin from Olifantskluft. Photo. 1.

Photo. 3.

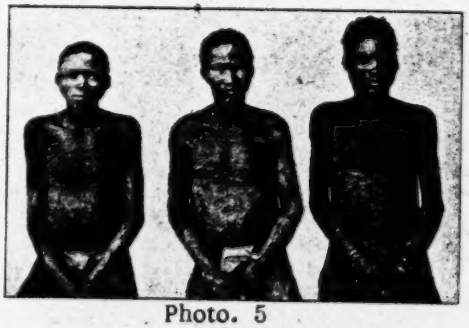

Photo. 5

Auin from Rietfontein (North)

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Photo. 2 [see Photo. 1]
ǂAuin from Olifantskluft

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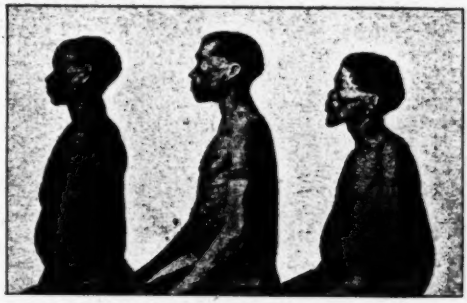
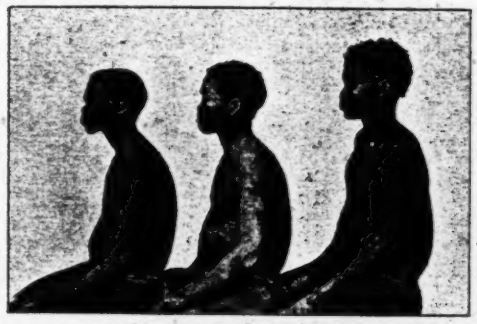


Age about 45 50 35 years
Photo. 4 [see Photo. 3]



Age about 17 25 22 years
Photo. 6 [see Photo. 5]
ǂAuin from Rietfontein (North)

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[30]

≠ Auin from Rietfontein (North).

Photo. 7

≠ Auin from Rietfontein (North).

Photo. 9

Photo. 11

≠Auin from Rietfontein (North)

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Auen

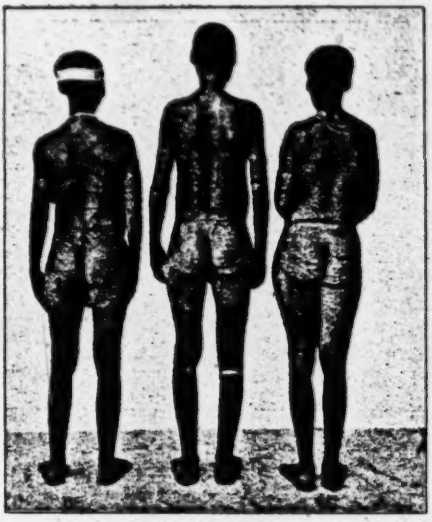

Photo. 14 [see Photo. 13]
ǂAuin from Rietfontein (North)

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Photo. 16.
Windscreen Half-covered.

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[516]

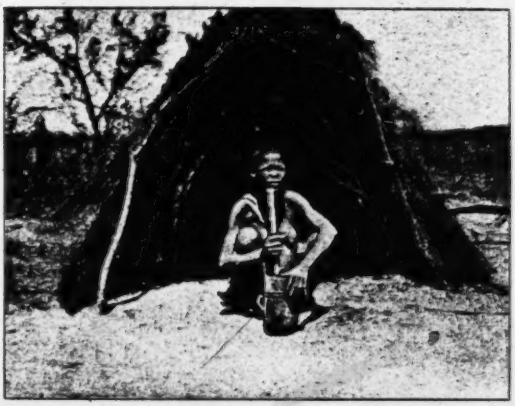

Photo. 18.
Windscreen (covered) and Mortar with Pestle.

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Photo. 29.

Photo. 31.
Ways of Shooting Bows and Arrows.

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Photo. 38.
Game of
Chance.

2: Kaufmann--73 G-5 (1908) 1910 FX10 Bushmen FX10
Auen

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Photo. 36.
Dancing Game of the Women [see Photo. 37].

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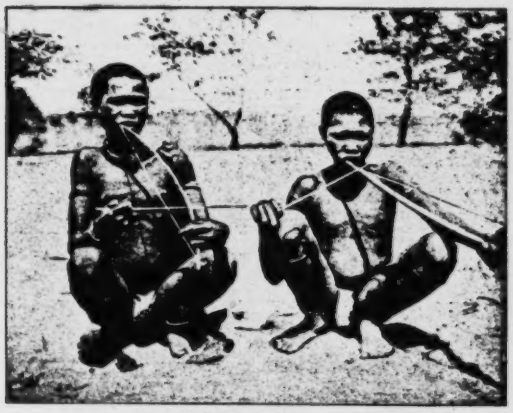

Photo. 38.
Musical Bows.

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Photo. 40.
Porcupine Dance.

2: Kaufmann--75 G-5 (1908) 1910 FX10 Bushmen FX10
Auen

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Photo. 43.
Extending the Hand in Greeting.

Photo. 44.
Betrothal or Marriage.

[22 cont.]

181
648 appropriated a number of little trees and planted them in front of his house. On one occasion when he was in town with his Bushmen, the original owner of the trees declared that in the afternoon he was going to see about it. The Bushmen heard this and disappeared. When the two Whites came to the farm, the little trees had disappeared. The Bushmen had run ahead and had hurriedly removed them on their own initiative.

181 The Bushmen are at all times courageous and steadfast people, characteristics which, indeed, their very way of life would produce.

831 The Bushmen strictly avoid talking about sexual matters
[864] in the presence of women and children. Just as in general they are a people without imagination, they do not have any form of the more subtle erotic phantasies.

The endless obscene stories that one hears from the Blacks as soon as he has gained their confidence are unknown among the Bushmen.

The sexual element is absent in their religious cele-
[535] brations, but it finds expression in many of their dances, which imitate the love play of animals.

834 On the whole, their sense of modesty cannot be denied, even though, naturally, they do not have such decent forms of conduct as the genteel Bantu, among whom it is regarded as extremely improper to look at the breasts of the women. The
[516] girls and women never sit in the typical squatting position, but rather sit on the ground with the legs crossed.

[576] Although the life of the Bushmen within the encampment is openly in view, those principles that we regard as natural tact are nonetheless observed.

[514] The Bushman performs his necessities at all times out of sight of the others, and love scenes are never enacted in public.

114 It is naturally very difficult to learn anything more
124 precise concerning the more intimate details of sexual life

[24 cont.]
000 they had never seen any. A certain dry humor spiced their con-
522 versation. I once said to a Bushman: "If you tell me this, you
161 will get whatever you want." He answered: "Good, I shall speak
157 and you will give me your automobile." Their imagination is
123 very poor; in this respect they are much too accurate as observers
of nature. Once a young Bushman woman with two children came
to me and wanted to buy some sugar. I said to her: "I won't sell
you anything, but you will get the sugar if you tell me some
children's stories, for example, about animals." After some hesi-
[530] tation she began the story of Arri, the guinea hen. It was no
fairy tale, but a detailed account concerning this important food
bird. She even imitated the calls of the guinea hen, "for exam-
ple, when someone comes and there is danger, then they say,
'gannana he gannana he,' but when they are alone and enjoying
themselves, then they go 'gi gi gi.'" The children had to imi-
[861] tate this until they were able to mimic the sound accurately.
Then it was the turn of the sand hen, which says, "gi ganna gi
ganna"; then the ostrich, which goes, "hmm, hmm, hmm"; then
the gum bird [Harzvogel], which says, "hai-dschi, hai-dschi,"
and the owl, "mhm, m."

3. Posture, Movement, Stamina

●516 As a result of his marked lordosis, the Bushman never as-
sumes a posture that would conform to our military ideal; he
almost always stands with his stomach somewhat protruding.

481 The way the Bushmen run is very peculiar and would
justify detailed study. [25] The run is really a continuous fast
walk, in which the legs are kicked forward, but the lower thighs
are never brought back high, as is the case with our runners. The
body is held as straight as possible, and the head up, not forward (1).

[113] 1. E. v. Eickstedt (Rassenkunde und
Rassengeschichte der Menschheit
[Ethnology and History of Mankind],
p. 556) states: "The foot is put in a
peculiar transverse position, which
makes the track in the sand easily

!KUNG

[25 cont.]

481 recognizable -- a characteristic that during the old Bushman persecutions cost many thousands of these unfortunate and peculiar hominid creatures their miserable existence. The walk of the Sanides is also peculiar; they do not walk, they prance. Out of habit they always raise their knees and feet as though they were walking among the sharp grasses and thorn bushes of their homeland. This, like the swaying walk of sailors, is of course, a secondary, acquired characteristic, not a racial one."

I prefer, nevertheless, to regard the walk of the Bushmen as somewhat racially conditioned.

516 The sitting position of the Bushman is the squatting position that is practiced by so many primitive peoples and was probably at one time universal among mankind. At the same time, their position differs from that of the Blacks, insofar as the latter usually squat in such a way that the bones of the ischium do not touch the ground, whereas this is the case among the Bushmen. As a result, when they squat, they bend their backs quite far and must spread their legs apart.

513 When sleeping, the Bushman lies rolled up on his right or left side. The children all cuddle up to the mother to sleep.

147 The muscle power of the Bushmen is very weak. The dynamometric measurements that I carried out show that the pushing power of adult men is less than that of European working women; it only amounts to between 30 and 40 kilograms, whereas European women achieve approximately 60 kilograms, men engaged in light work average 80 kilograms, and European heavy workers and the smiths among us reach an average of 120 and more kilograms. Black heavy workers attain an average of only 80 kilograms. Thus, the Black on the average is twice as strong as a Bushman, and the White is three times as strong.

At the same time, there is no essential difference between the sexes among the Bushmen themselves.

3: Lebzelter--161 E-5 (1926-1928) 1934 FX10 Bushmen FX10
!KUNG

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Camp of the !Kung along the Upper Omuramba u Ovambo.

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The author Negotiating with !Kung Bushmen in the Otjimpolo Veld.

Plate III. !Kung

3: Lebzelter--166 E-5 (1926-1928) 1934 FX10 Bushmen FX10
!KUNG

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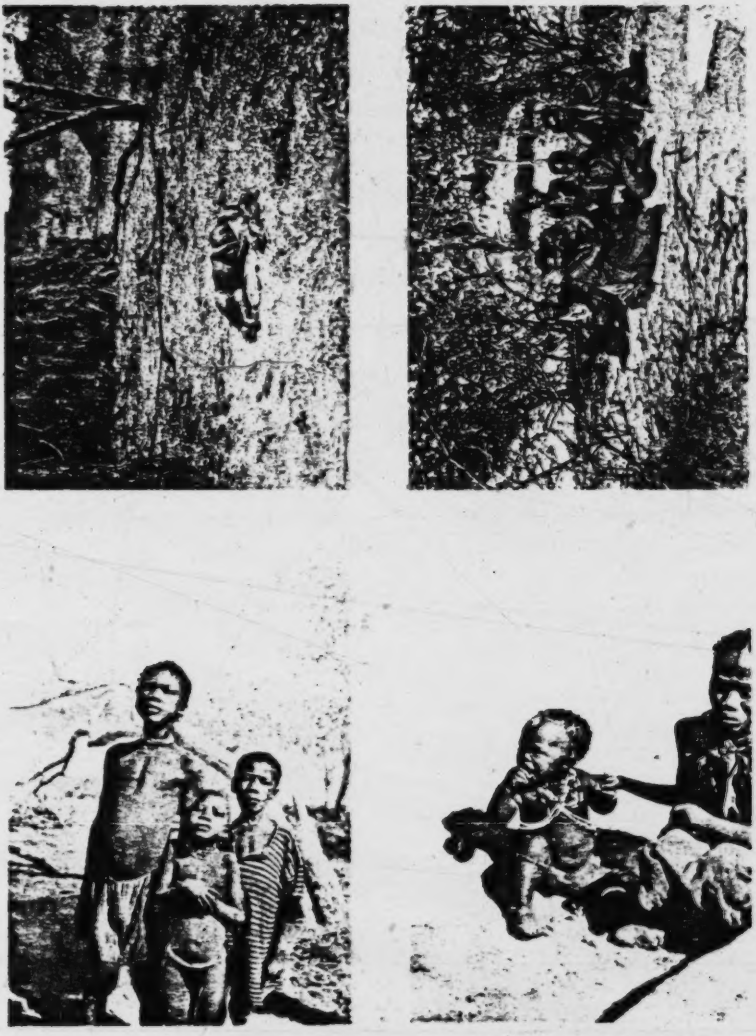

Plate VIII. Children of the !Kung Bushmen.

/241 cont./

128 Tables giving all the /242/ measurements for each individual, are attached, as are forms for the observations concerning the descriptive characteristics of the individuals measured.

141 The average values for the adults measured are as follows:

	Men	Women
1. Body height	155.3	149.7
2. Height of the chin above the ground	135.7	130.6

[142] [291] [30] [342] [516]

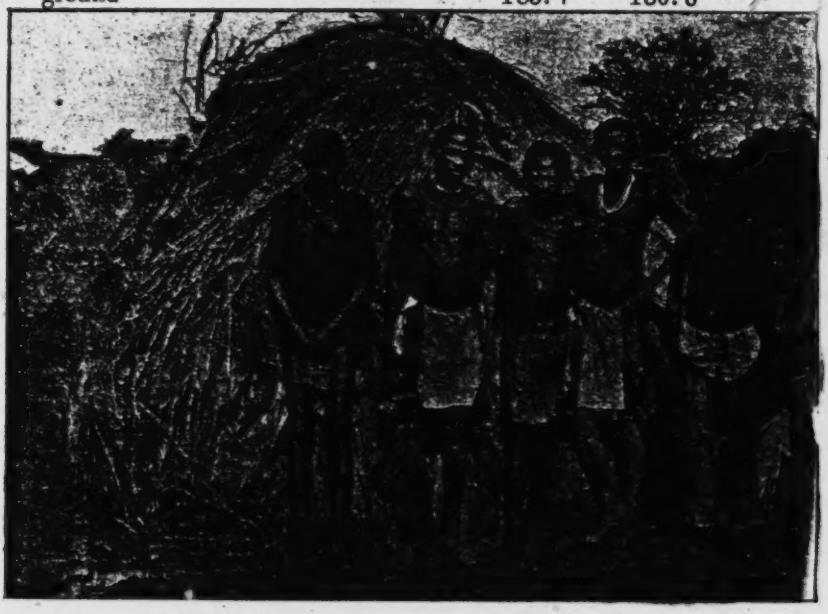

Fig. 1. Heikum Bushmen. Men.

3. Height of the navel above the ground	93.2	90.4
4. Height of the upper edge of the symphysis above the ground	82.2	79.6
[Fig. 1 appears here.]		
5. Height of the acromion above the ground	130.5	124.9
6. Height of the elbow joint above the ground	99.9	96.5
7. Height of the projection of the radius above the ground	76.0	73.4

/247 cont./

144 conclusive evidence /248/ against any notion of racial kinship between the Bushmen and the Hottentot.

142 The arms are thin and not very muscular; the hands are small and very delicate. In contrast to the musculature of the arms, that of the legs is better developed. The arch of the foot is good; only in one case did I observe flat feet.

The big toe is pointed straight and shows neither a deviation

[291] [301] [516]

Fig. 3.

Fig. 4.

toward the median line of the foot nor one away from it.

In most cases the second toe extends farthest, but in two cases it was exceeded by the first toe. The second and first or second and third toe of some of the others examined extended the same distance. The following table gives more exact information on this matter:

8: Fourie D-5 (ca. 1920) 1928
FX10 Bushmen FX10

142
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Wakeeldi Women (Hei //om).
N.W. Ovamboland.

[FACING p. 81]

8: Fourie D-5 (ca. 1920) 1928
FX10 Bushmen FX10

142
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Naron (//aikwe) Woman in Ceremonial Dress of Ostrich Shell Beadwork.
Sandfontein, Gobabis.

[FACING p. 89]

8: Fourie D-5 (ca. 1920) 1928
FX10 Bushmen FX10

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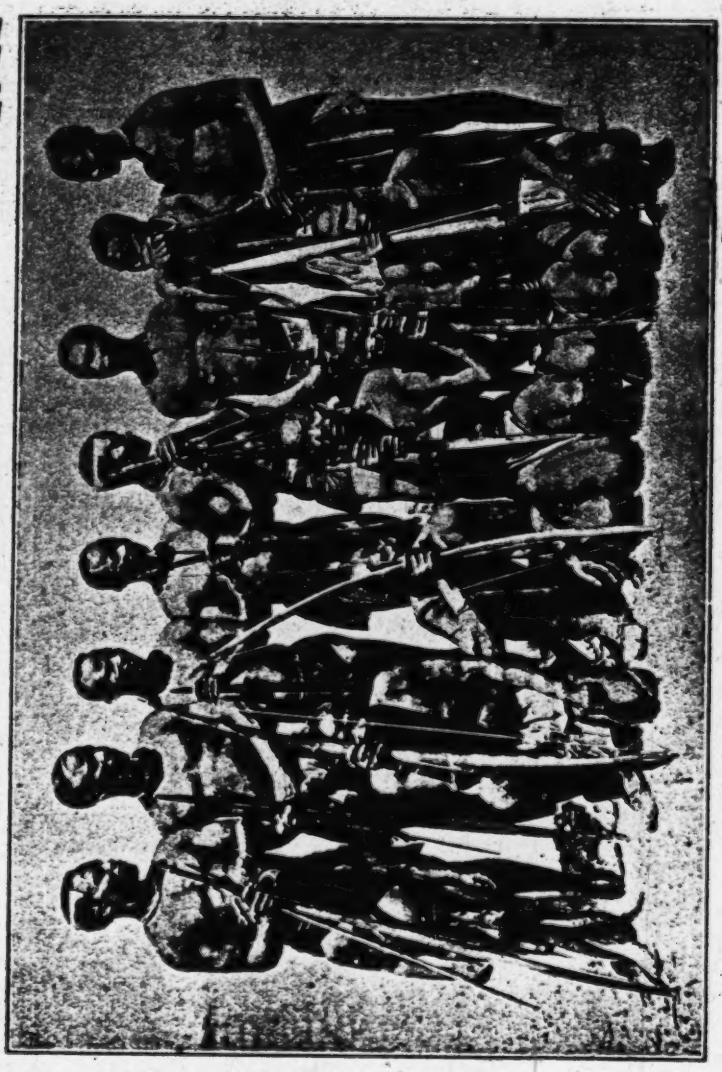

Wakeddi Bushmen (Hei //om).
N.W. Ovamboland.

[FACING p.100]

9: Thomas T-5 (1951-1955)1959
FX10 Bushmen FX10
GiKwe

Both men were thin, brown-skinned, and wore nothing but loincloths, and they looked very out of place next to us, among our big trucks and boxes of equipment, squatting naked like two frogs against the long grass and reddening sky of their country. We sat by the fire to talk with them, and it was the old man who answered our questions. His name was Ukwane, and he seemed very old, for he spoke with a hesitant, cracked voice that faded into a whisper at the end of every phrase, and whenever some of us would leave or join the group at the fire he would stare intently at us, frowning, leaning forward a little because he could barely see us, his eyes being filmed with cataracts, hazy blue.

Ukwane had great wrinkles lengthwise down his belly where his paunch had shrunk. His hands were knobbed and his shoulders stiff, yet his legs were as supple as a baby's, for he sat crouched with his knees in the air and his heels tucked up tight against his buttocks. His skin looked old, too, like old leather, hardened and black like a glove that has been left in the rain, and his curly hair was disheveled, uncut, untidy with pieces of straw.

Our questions frightened Ukwane, and often he was at a loss for something to reply. He thought we were policemen coming to look for some lost horses, for somehow a rumor had reached into the farthest corners of the veld that a European farmer had lost seven horses and all the people in the veld were afraid for their lives. The first thing he said was that he hadn't seen any horses and certainly hadn't taken them himself. He was too old, he said. We told him that we were not policemen and, besides, had never heard of the horses, but he was not reassured. He coughed and turned to the young man, who looked at us with nothing to say.

The young man was also very shy, but had a greater dignity than Ukwane because of his cool, proud bearing. He said

9: Thomas T-5 (1951-1955)1959
FX10 Bushmen FX10
Gikwe

bush beside her fireplace. Also, she brought out six round green melons which are called *tsama* melons, and which, during the autumn, provide the only liquid available for all the Bushmen in the desert, and for all the game antelope besides. Under the green rind a tsama is very like a watermelon, filled with small oval seeds and very watery in texture, but is itself pale green and smaller, the size of a small cantaloupe. Tsetchwe placed one between her feet and, gripping it firmly with her strong toes, chopped a hole in the top of it with her digging-stick; then, lifting the cap away like the lid of a jack-o'-lantern, she mashed the pulp inside until it was liquid. She put the melon to her mouth and, tipping her head back, drank from it, using her long digging-stick to help push the pulp into her mouth, working it like an enormous chopstick, making a watery noise as she sucked. When Tsetchwe had collected a mouthful of seeds she put the melon down, took an old, dry tsama melon rind from her kaross, and spat the seeds into it to save them, for they can be roasted and eaten like nuts when they are dry. Tsetchwe drank all the liquid in the rind and seemed refreshed as she cast the empty rind over her shoulder and brushed off her mouth and hands.

At last Gai strode back into the werf, followed at a distance by a group of three small boys and, much farther, by three old women who stood waist-deep in bushes, close together like three antelope, craning their necks to see us.

When they noticed Tsetchwe and Ukwane, they came forward with more confidence, accepted tobacco, and, squatting immediately, began to smoke. It had been months, Ukwane said, since they had used their last tobacco, had been reduced to smoking leaves, and they were very happy to have the tobacco we had give them. Bushmen love to smoke. They say that tobacco, as well as the wild beans, takes away hunger and thirst, and, besides that, it makes their hearts glad. One

9: Thomas T-5 (1951-1955)1959
FX10 Bushmen FX10
GiKwe

women because, say the men, women's voices are admirably beautiful.

Twikwe and Tsetchwe sat side by side, their legs straight out in front of them, the soles of their feet lit by the fire. They sang gaily and clapped their hands while the baby Nhwakwe walked up and down on Tsetchwe's leg, balancing himself like a child who is walking on a railing, then climbed to her shoulder and stood there triumphantly without holding on, gazing around like a child on a hill. He looked utterly astonished when Tsetchwe suddenly swept him to the ground and, flinging off her cape, jumped to her feet and began to dance. Everyone was astonished. Women almost never dance, although they are quite welcome to, but least of all Tsetchwe, a very conscientious mother and wife.

Tsetchwe's dance was extremely lively and extremely gay, and everyone except Nhwakwe looked up at her happily. She sang and waved her arms with great abandon, and danced her gay dance right behind the men, just for once flinging motherhood to the four winds and dancing right over her baby, who came trotting sadly after her, holding up his arms to be carried. In a moment the baby gave up and went to the lap of his grandmother, frowning as his mother danced happily by him again. When Tsetchwe finally got tired and flung herself down on the ground he ran to her and nursed immediately to reassure himself. She held him loosely in one arm as she coughed from exertion and laughed, with a pleased, shy expression on her face that said: this is what I used to do when I was younger.

When the people were tired of dancing they still seemed to feel like talking, and as the moon was down and the stars showed clearly we asked Ukwane to tell us something about the sky, and we pointed to several stars to learn their names.

9: Thomas T-5 (1951-1955)1959
FX10 Bushmen FX10
GiKwe

severed vine from the bush it clung to and tossed it into the sunlight. "Look," she said again, assuming that I would now recognize a ga vine when I saw one; but although I examined it closely, it still looked like any other vine to me.

Again she bent over the hole, leaning over so far that her head came between her knees, and grasped the huge root with both hands. She tugged so hard that I heard her joints crack, but the root was wedged and she couldn't move it. She took up her digging-stick again, panting now, and struck the rocks, and the point of her digging-stick splintered.

"Ai," she said, exasperated, sitting back on her heels to carve a new point with her knife. She bent again, pried at the rocks, pried at the root, but it was useless, she couldn't move it. Then she relaxed, resting for a moment as she rubbed her sore shoulders before she got to her feet and walked away, beckoning with her head for me to follow. We would leave it.

We wandered about haphazardly for a time, looking for a vine, and presently I saw one twisted around some grass blades, binding them together in a tuft. I pointed it out to her, but she smiled and shook her head, turning her hands palm upward in the gesture for nothing. She meant that it was a useless species of vine, marking nothing below. Later, as we walked along, she laughed. Twikwe was charmed by the mistakes the members of our expedition made, for they were always elementary and, to her, very diverting.

Keeping her eyes on the ground, Twikwe noticed a tiny crack in the sand. She scooped at it with the point of her digging-stick, tipped out a truffle, and picked it up almost without stopping. As we walked on she broke it in half, put half in her kaross, and offered half to me. I ate it. It was light brown and had a delicious, salty flavor. Truffles grow an inch

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Ukwane eats a tsama melon, the source of food and all water for Bushmen during the drought.

[p. 112(c)]

9: Thomas T-5 (1951-1955)1959
FX10 Bushmen FX10

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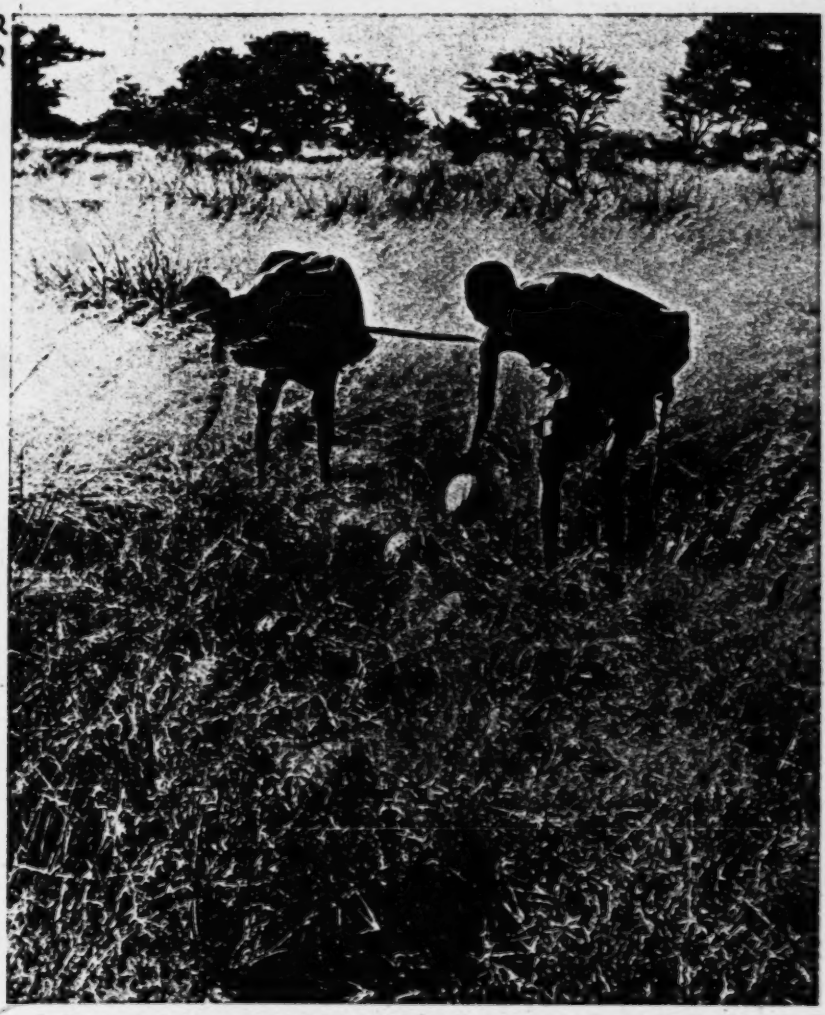

Tsama melons, on their vines, are almost hidden in the yellow grass, but Dasina and Twikwe find them.

[p. 112 (D)]

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Twikwe was a lanky old woman. She sometimes wound a medicine string around her belly to ward hunger away.

This is Gai's house, this bare sand under the branch of a tree.

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[p. 112(E)]

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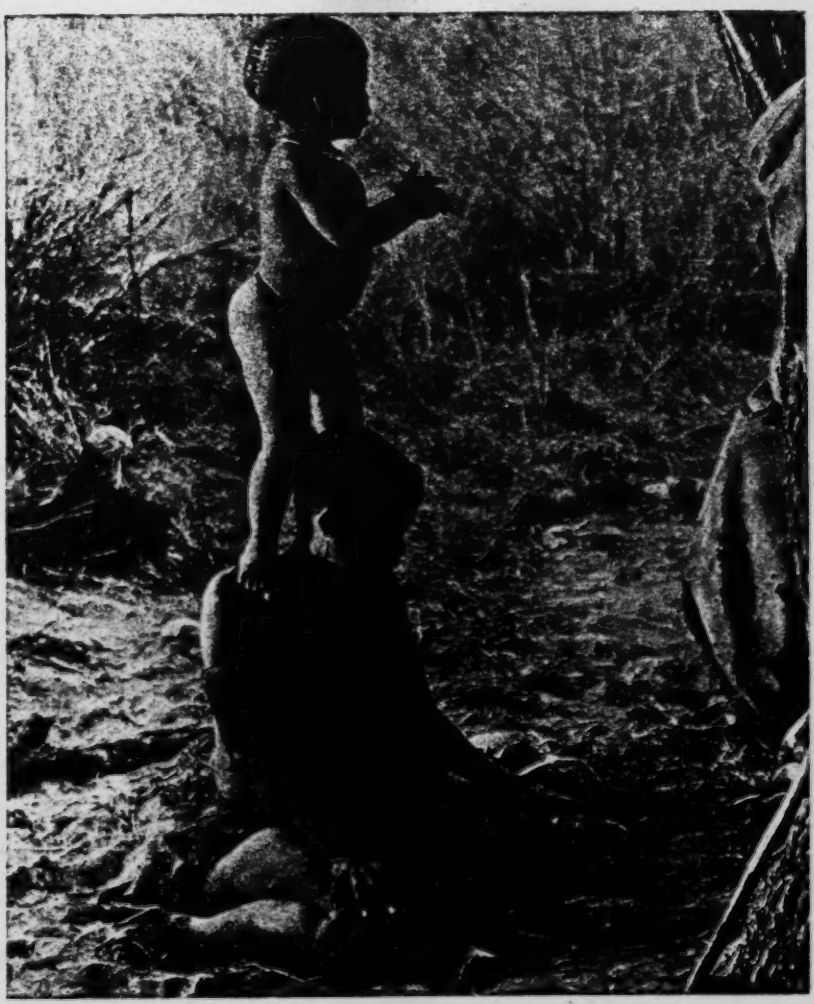

He climbed to her shoulder and stood there triumphantly without holding on, gazing around like a child on a hill.

[p. 112 (F)]

9: Thomas T-5 (1951-1955)1959
FX10 Bushmen FX10
GiKwe

We had stayed up to watch the children's games and also to observe Orion setting, for the Bushmen tell a story of the stars in Orion which takes place in the sky every night at certain seasons and we wanted to see it for ourselves. The story is simply that the god, who at the time the story takes place is standing on one of the Magellan clouds, shoots an arrow at three zebras. The arrow is Orion's sword, the zebras are the three stars of Orion's belt, the star in the center being a male zebra and the two stars flanking him his wives. The arrow falls short, as one can see, and presently, as the constellation touches the horizon, the zebras step upon the earth, first a female, then the male, then the other female. It is slow and deliberate, and that night we saw it plainly. The zebras vanished into the brush at the horizon, but the arrow was still there.

When the constellation had gone, when many of the people were asleep and we were about to leave the werf, Ukwane took out his hunting-bow and, setting one tip on a dry melon shell, he began to tap the string with a reed, making a sound. Soon he played a song, humming a melody and playing an accompaniment on his bow.

He sat alone at his fire, his wife a tiny heap under her kaross and fast asleep some distance away. He was squatting, his eyes on the embers of his fire, holding one end of the bow with his toes. With the fingers of one hand he touched the string, making different notes, and when he wanted to change the pitch he turned his head slightly, catching the other end of the string with his chin.

His song was a mood piece, as are all Bushman songs except the medicine songs. It was a song of pure music without words, a song composed to express a feeling the composer had had, a mood, or an emotion. The mood songs do have names or titles, but these only tell the subject of the piece,

9: Thomas T-5 (1951-1955)1959
FX10 Bushmen FX10

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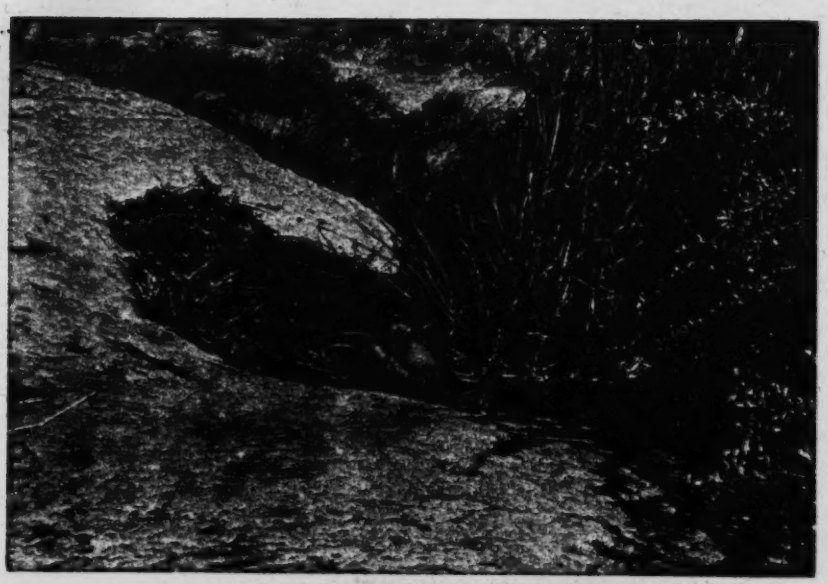

Long reeds almost filled the waterhole at Gautscha.

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Alone at his fire, Ukwane plays a mood song.

[p. 176(A)]

9: Thomas T-5 (1951-1955)1959
FX10 Bushmen FX10

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Crooked Kwi and his wife, who once had run away from him.

Dikai made a bow from a branch, an arrow from a reed, and gave them to her younger son.

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[p. 176(C)]

9: Thomas T-5 (1951-1955)1959
FX10 Bushmen FX10

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Toma's son, the new owner of Short Kwi's crown of badger hair.

The young musician—the lonely, brooding man who played the guashi.

[p. 176(D)]

9: Thomas T-5 (1951-1955)1959
FX10 Bushmen FX10

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Beautiful Ungka's cousin, and the little girl who was content to follow her and be her handmaiden.

[p. 176(E)]

9: Thomas T-5 (1951-1955)1959
FX10 Bushmen FX10

The old man who had never shot a buck, who had never married, now almost blind, too thin, and without people.

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Tu made Norna clothes of ostrich-eggshell beads, an art taught to Bushmen by the gemsbok people.

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[p. 176 (6)]

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The shining lake of Nama.

In the middle of the circle the great tree rose, pink-skinned and mighty, the claimer of two lives.

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[p. 176 (H)]

9: Thomas T-5 (1951-1955)1959
FX10 Bushmen FX10
Kung

513 That night it was so cold that no one wanted to leave the fire and when finally everyone was at my camp, settled close to each other, side by side, with their bellies warmed by the heat and their shoulders covered by their capes, their backs
521 turned against the enormous veld where the cold wind blew and where the dark was coming, they began to entertain themselves with conversation, their favorite pastime.

516 The adults held their elbows on their raised knees and cupped their hands under their chins to cast little shadows into their eyes, for in this way they could see clearly over the bright fire. Close to the fire even the children were not cold. The older children sat up like the adults, although they were naked and the adults had capes, and the younger children slept in their parents' arms, warm between the fire and their parents' skin.

136 Before the darkness had come totally I left the fire to look through the little forest for wood, and as soon as I was off among the trees a way I was quite alone; I could not see the firelight and the voices did not reach me, and as I walked around in the frost and the gloom I could hear my footsteps crackling the grass. When I stopped walking to pick up an icy stick I could still hear the grass crackling, and when I looked around I saw, not too far away, a pair of mongooses, a male and a female, with five little ones. They were eating seeds from the pods of a plant and when they saw me they ran, all in an orderly line, and when they were gone the forest seemed very empty, for I could see through the trees to the desolate plains beyond, and up through the branches to the sky, where stars were showing, far away. A partridge rose in front of me—I had chased it from its bed. I could hear it calling as it flew, lost out in the veld now, and when I had a
313 bundle of sticks I found my way home.

372 Dikai had been out for sticks in the opposite direction and

9: Thomas T-5 (1951-19[illegible])1959
FX10 Bushmen FX10
Kung

with empty veld around it, veld without veld food, without 271
tracks of game, and we stopped to drink. The waterhole's
name was Nam Ta Kwara (Here Is Nothing). Crooked Kwi
was the only one who was thirsty, so he climbed alone out of
the jeep, the hunting-bow on his shoulder arching over his [516]
head, and walked to the water's edge, where he crouched on
the white sand all pocked by the tiny feet of birds to dip up
water in one long hand and drink it out of his palm. With his
body bent easily, his back arched, he was so graceful and lithe
that he looked like a serpent or an otter and I wondered again
why his name was Crooked Kwi. A white moth touched the
surface of the water to drink beside him, and afterward a
wasp.

Behind Kwi's head the smoke in the north and west was so
thick it seemed that all the Belgian Congo and Angola were
in flames, and the sun was swallowed by the smoke, and a
gray, soft darkness fell long before the sun had really set.

When we got near Nama Pan it was dark and we saw our 574
camp by its fires, but greatly expanded now as there were per-
haps twenty fires where before there had been three. It
looked like the camp of an army, for there were fires all over
the rise above the pan, arranged in little groups, cluster by
cluster, each fire casting light on the branches of a little tree
or bush. These were the fires of Bushmen who had come in
our absence and at the sight of them the Bushmen in the jeep
put up their heads to see who the newcomers were.

At camp many people had got to their feet and were stand-
ing silhouetted by their fires as they peered into the dark; they
had undoubtedly been listening to the sound of our jeep for
hours, and when we stopped there was a crowd already wait-
ing. The people who had been riding, relieved to have arrived
at last, climbed out stretching to greet them. The children
were taken out, yawning sleepily, the youngest ones whining

9: Thomas T-5 (1951-1955)1959
FX10 Bushmen FX10
Kung

ing got louder, we heard the low sound of stamping feet and 535
the low singing of the men's voices, no longer obscured by 857
the pure, high singing of the women, and when we were there we were inside the cloud of red, luminous dust, and the sounds of rattles and clapping rang in our ears.

More and more women joined the singing girls, each throwing some sticks on the dance fire as she came, then finding a place to squat in the circle, the others shuffling apart to make room, and soon the fire burned up brightly, lighting the dust stirred up by the dancers' feet and showing the huddled circle of women, who by now looked like a flock of birds [516] crouched on the ground, they were so tightly crowded, their karosses like hunched, folded wings and their heads up alertly; the bright dance fire showed too the oval faces of the visitors, the smallest ones near the ground, the larger ones a little higher, and as more and more men appeared from the darkness to join the dance the dust cloud rose higher and thicker until it seemed to shine of itself, like a veil or an illusion, and you couldn't be sure if what you saw was there before you or reflected.

Within an hour everyone was there. It behooves one to go [775] to a medicine dance because the spirits of the dead, waiting in the shadows around the dance fire and on their paths above the veld, might carry off a person if he stayed at home alone.

In the circle, one man was dancing with his child on his 535
shoulder, and the child, naked and golden-skinned on the naked brown shoulder, looked gravely down. Other children were dancing, Little Dabe and Little Gashe among them, Little Gashe carrying Little Dabe again, going slower and slower because he was tired. At last Beautiful Ungka picked 535 854
up both Little Gashe and his passenger, put them in her

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516

[3.19]

11: Marshall E-5 (1950-1955) 1958 FX10 Bushmen FX10
Kung

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IN ANNUAL CEREMONY, above, a girl is guided as she lifts a *tsi* nut from the fire. She is now free to eat *tsi* for a year.

[p. 58]

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WHEN THEY GATHER, the men are most likely to discuss hunting—the great exploits of memory, or plans for the future. For the chase is their passion.

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ORACLE DISKS, *bottom left*, are made from eland hide, in sets of five. The !Kung often use them to determine the direction of their next hunting foray.

[p. 75]

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[516]

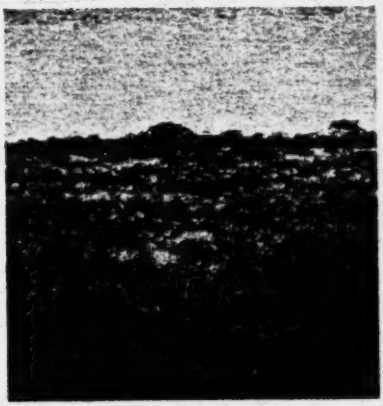

FIG. 1. The clustered scherms of a /Kung werf (left) are hardly visible in the grass and brush of the veld

FIG. 2. Groups from Band 1 and visitors sitting at three family fires

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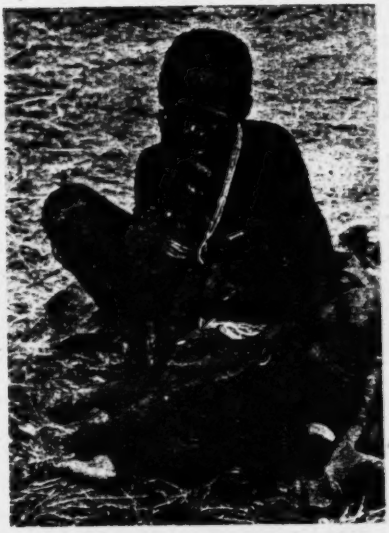

FIG. 3. Khuan//a thinking things over after 'the talk'

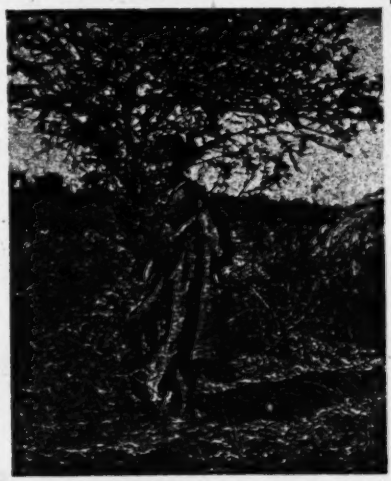

FIG. 4. /U, the wife of ≠Toma, with an expression which is characteristic of her

[p. 240-A]

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[212]
[306]

[151]

FIG. 5. Old /Gam making ostrich egg-shell beads. Some cowrie shells from the South Seas (via New York) dangle among her ornaments

FIG. 6. Powers of observation are highly trained. This girl had seen, in the tangle of grass, a dry, hair-thin, brown vine stem which revealed that there was an edible root to be dug

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[142]
[301]

FIG. 7. Talking in the afternoon

FIG. 8. ≠Toma laughing

[p. 240-B]

FIG. 9. With all space around them, they sit shoulder to shoulder, ankle across ankle. One of the boys plays a *//gwashi*

FIG. 10. A mother and child asleep. Babies are held and carried most of the time. When they play they are never far from their parents

FIG. 11. Old Gau lends an arrow to his son-in-law, /Qui

FIG. 12. ≠Toma carrying his share of meat in a first distribution

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FIG. 13. One of the hunters (in the background) brings a hindquarter of meat to the owner of the arrow and lays it on branches beside his scherm

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FIG. 14. Kham, a lame man, swings himself along with two sticks. He cannot hunt. Meat which some relatives or friends have given him hangs on the tree. His wife pounds some food with mortar and pestle

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FIG. 15. It is polite to sit aside and wait to be asked to share someone's portion of meat

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FIG. 16. A father and child in anxious reverie

FIG. 17. All the possessions of Gao Medicine (left) and his wife, Di/ai

[p. 240-E]

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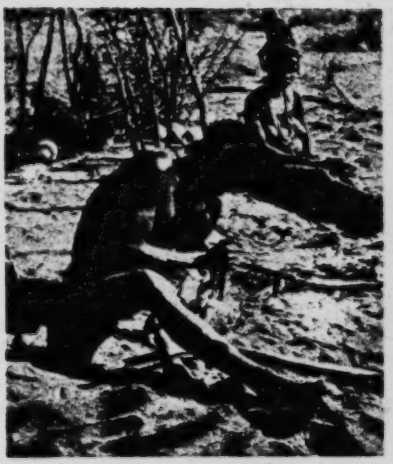

FIG. 21. Gao Beard hammers out a spear blade. His young second wife sits composedly beside him at the family fire. She did not build a scherm for Gao when they settled this time. The upright sticks around their grass bed serve to symbolize home. The object which looks like a club behind Gao is an adze handle. His fire scraper lies in front of him

FIG. 22. A man cooking meat in a Bantu clay pot (obtained by trade)

[415]
[439]

FIG. 23. Smoking a soapstone pipe

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FIG. 24. Old Demi, grey-haired, is in his seventies. We figured his age roughly from his telling us that when he was a young adult he was, by chance, an unwilling witness lying under a log to a skirmish of the German–Herero war

[P. 240-G]

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1. Whirlwinds in the huge veld fires become pillars of cloud by day

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2. The oracle disks

[p.228 (A)]

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4. The jani bird toy

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5. Boys catch the jani bird with sticks before it touches the ground and toss it high into the air again

[p. 228 (c)]

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A Bridal Scherm The groom, to the right, and the bride, to the left, are with companions. This scherm is a particularly well-built specimen of the Bushman house.

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[283]

digging stick in a crescent curve, and tamps the branches into them. She weaves the branches together at the top and perhaps ties a few with fiber cord. This makes a frame half a hemisphere in shape, four to five feet wide on its open side, three to four feet deep, and perhaps five feet high at the peak. The woman then lays armloads of grass against the branches.

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[594]
[213]

The fire, not the scherm, is the visible symbol of home for a !Kung family. Summer and winter, each nuclear family has its own fire. The families cover their coals with ash during the day and fan them up for cooking. Toward evening, men and women go to the veld to gather wood and bring back whole dead trees, enough to keep their fires burning brightly all night.

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[462]
[101]
[372]

The werf is the group of fires of all the families in the band. A !Kung werf has no fixed pattern of orientation except to cluster closely together. With all space around them, the band with whom we lived—Band I of Gautscha, consisting of thirty-two persons with eight family fires—usually huddled into a place roughly forty to fifty feet by about twenty. The light and warmth of their fires together wall them in from infinity and darkness and protect them from predators.

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The !Kung never return to a werf they have once abandoned. They come season after season all during their lives to the same water holes and veldkos areas, but always choose a fresh spot to make a new settlement.

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ARTIFACTS • The artifacts of the !Kung are simple and few but well made and well cared for. These people use stone only for sharpening metal blades,

[p. 256]

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2: Schapera E-4, 5 (no date) 1930
FX13 Hottentot
Bushmen FX10

[facing p. 122]

L. Fourie

AUEN GIRL

L. Fourie

NARON WOMAN IN CEREMONIAL DRESS OF BEADWORK

[*face p.* 122

2: Schapera E-4, 5 (no date)1930
FX13 Hottentot
Bushmen FX10

PLATE X

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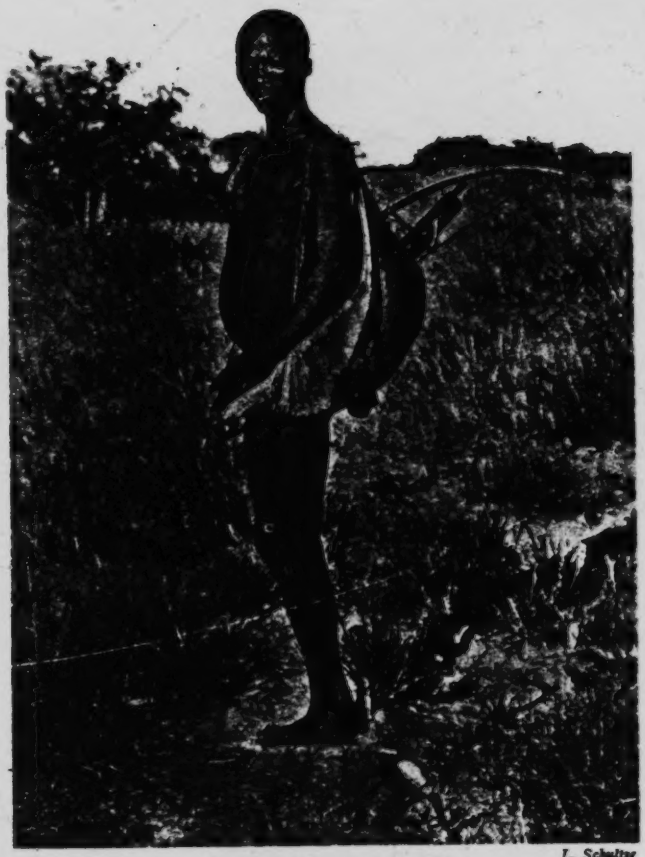

L. Schultze

"MOSARWA," S. KALAHARI,
Carrying Bow and Quiver

[facing p. 140